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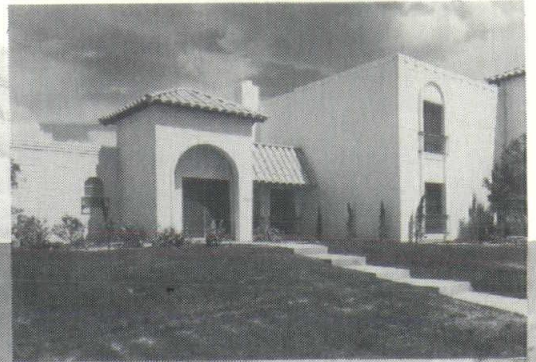
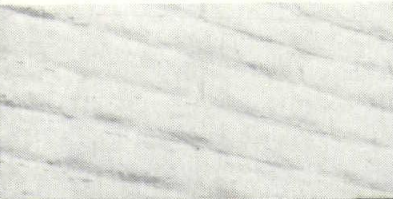
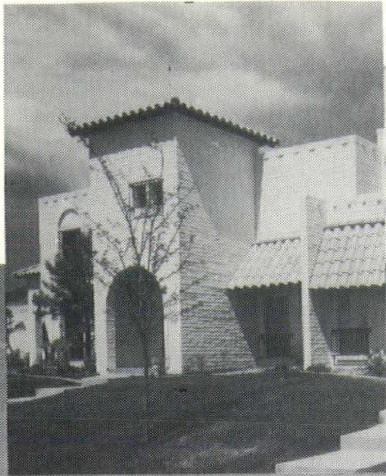
New Mexico Society of Architects

and

New Mexico Arts Commission Awards

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JERRY GOFFE PHOTOS



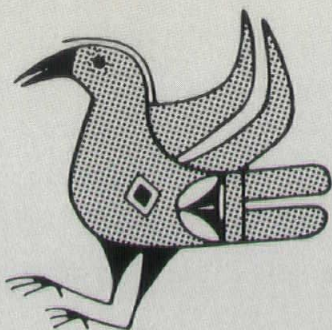
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ON THE COVER:

This ten-room residence located in Los Lunas, New Mexico was built in the early 1880's by Tranquilino Luna, a prominent sheep rancher and politician. He was born at Los Lunas on February 25, 1849. His father, merchant - farmer Antonio Jose Luna, was a descendant of Domingo de Luna who came to New Mexico shortly after the Spanish reconquest in 1692 and settled the area which bears his name. During the late territorial period, the Lunas were one of the most powerful families in the Los Lunas-Belen area of Valencia County. The property is listed on New Mexico's Register of Cultural Properties.

□ □ □ □

A few years ago we ran this poem in **NMA**. It seems apropos to reprint it here along with the book review on Nat Owings new book. (See page 16)

When asked to submit a paper on Mies von der Rohe, University of California architectural student Robert Higginbotham submitted the psalm below and received a high grade.

Twenty-third "SOM"

"Mies is my shepherd; I shall not want.
 "He maketh me to lie down in glass boxes;
 "He leadeth me beside sterile buildings.
 "He restoreth my soul;
 "He leadeth me through the universal spaces for his name's sake.
 "Yea, though I walk through the valley of the shadow of Wright, I will fear no evil; for thou art with me; thy marble and thy bronze they comfort me;
 "Thou preparest a table before me in the presence of everybody,
 "Thou anointest my head with modules; my detail runneth over.
 "Surely Johnson and Bunshaft shall follow me all the days of my life, and I will dwell in the house of Seagram forever."

nma

NMA News 9

Excellence in a Vacuum—V. B. Price
 The U. S. Capitol West Front, Again

New Mexico Society of Architects and New Mexico Arts Commission Awards 12

Book Reviews 16

"The Spaces in Between"
 "The Religious Architecture of New Mexico"

(Cover — *The Tranquilino Luna House* —
 Richard Federici — *Photographer*)

—Official Publication of the New Mexico Society of Architects, A. I. A.—

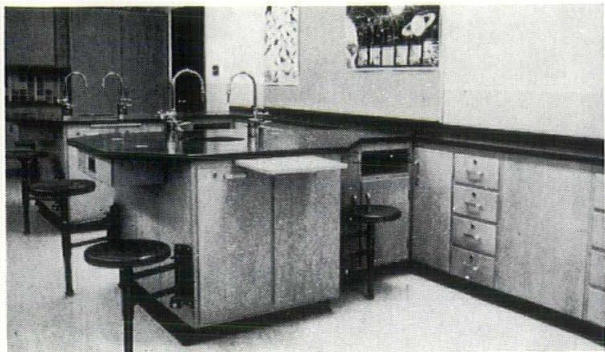
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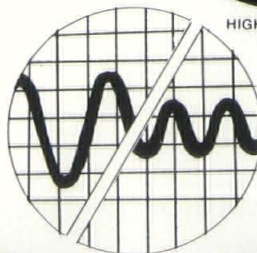
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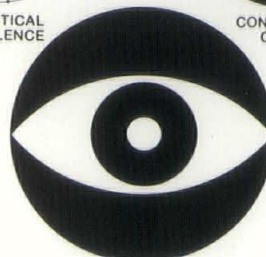
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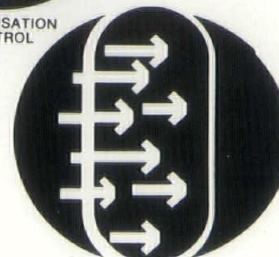
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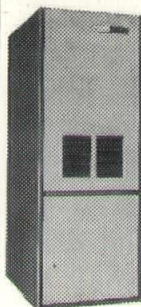
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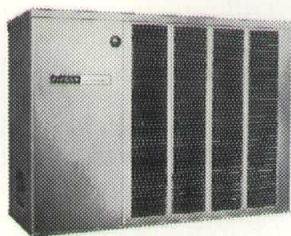
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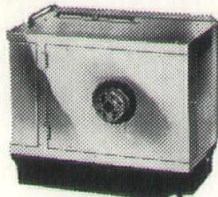
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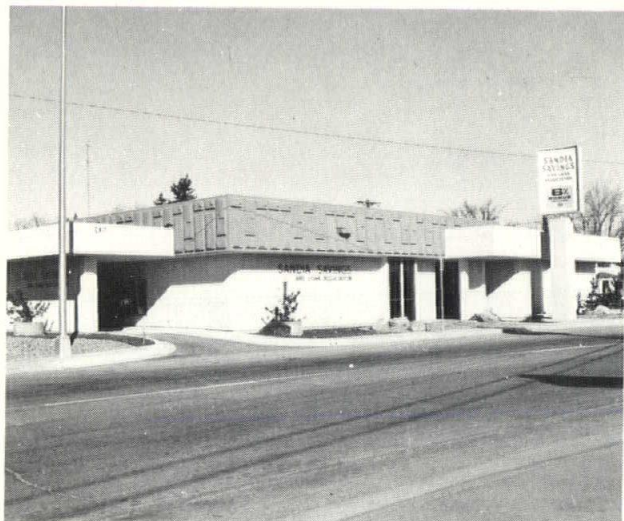
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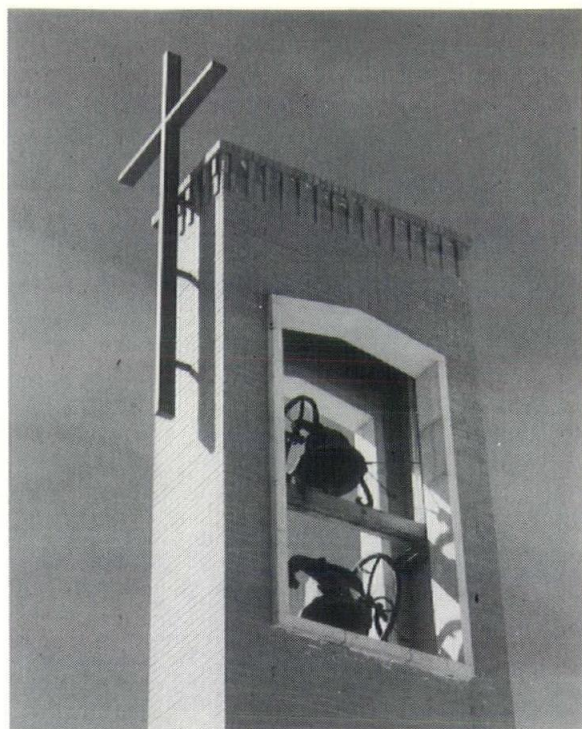
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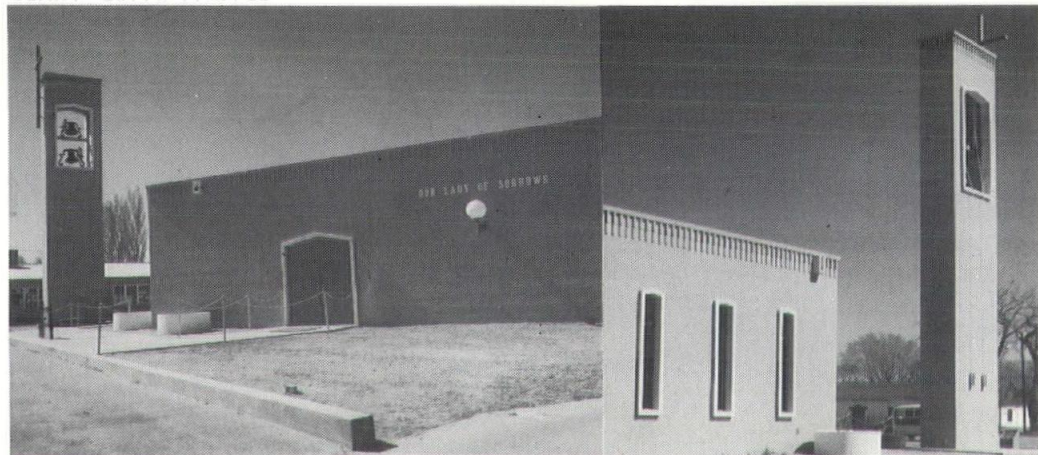
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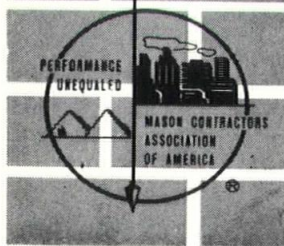


JERRY GOFFE PHOTOS



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MASON CONTRACTORS ASSOCIATION OF NEW MEXICO



The following article is reprinted in its entirety by permission of the regrettably too small but thankfully always outspoken weekly newspaper, the **New Mexico Independent**. The author, Vincent Barrett Price, is a regular contributor, and, its readers are well aware of his cogent observations of the Albuquerque cityscape!!!

EXCELLENCE IN A VACUUM

By V. B. PRICE

The major media's total disregard of the New Mexico Society of Architects' awards banquet last week gives a good indication why Albuquerque might be sometimes referred to as the architect's Vestibule of the Futile.

The Dantean image, though exuberant, is apropos, for to practice the art of architecture here would seem to me as cheerless and infernally frustrating as building an ice palace on the Gobi dunes.

Architects must feel at times like Dante's "folk forlorn," doomed to be a "dismal company of wretched spirits . . . whose lives knew neither praise or infamy."

That works of excellence are produced in such a vacuum is astounding in itself, but to have the recognition of such excellence buried alive in callous anonymity is not only an affront to the profession but also a disservice to Albuquerque's struggle for mature self-awareness.

The Society presented its honor

awards to *Antoine Predock* for the West Central Branch of the First National Bank, 53rd and Central NW; the firm of *Pacheco and Graham* for the underground Physics Laboratories and Lecture Hall complex at the University of New Mexico on the south side of Redondo Drive; and *Ted Luna* for the Vietnam Peace and Brotherhood Memorial Chapel, built for Dr. and Mrs. Victor Westphall in the Eagle Nest valley.

Photographs of the award winning buildings are on pages 12 through 15.

Also at the banquet, the New Mexico Arts Commission presented an award for "significant contribution to the environment" to *William Ellison and Associates*, architects, *Ernest J. Kunp and Associates*, design consultants, and *Eckbo, Dean, Austin and Williams*, landscape architects, for the 1967 Residence Hall Complex (La Posada Dining Hall and De Vargas and Laguna Dormitories on the north side of Redondo Drive) at UNM. A special Arts Commission award was also presented to State Senator Tibo Chavez for "distinguished service in the field of historic preservation."

I find myself in the unlikely position of agreeing, in spirit, with the opinions of the jurors, archi-

tecs George Pearl and John Conron, and Paul Lusk of the Albuquerque City Planning Department. Matters of personal taste aside, the honored buildings all display a general quality of excellence that deserves not only public recognition but also firsthand inspection by all those concerned with the aesthetic health and creative vitality of this city's man-made environment.

What impresses me the most about the chosen buildings, and for that matter about any building of beauty and substance in Albuquerque, is the exceptional conditions under which they must have been conceived.

More than any other "non-performing" art form, architecture is a product of rapport. As most architects will tell you, their works are usually "only as good as" the goals and values of their clients. Clients hire specific architects because they agree in one way or another with the general style and attitude of the architect's work. But the architect, as I understand it, is involved not so much with performing the idiosyncracies of his own taste as he is in translating the client's needs and desires into appropriate, and hopefully aesthetically agreeable, forms.

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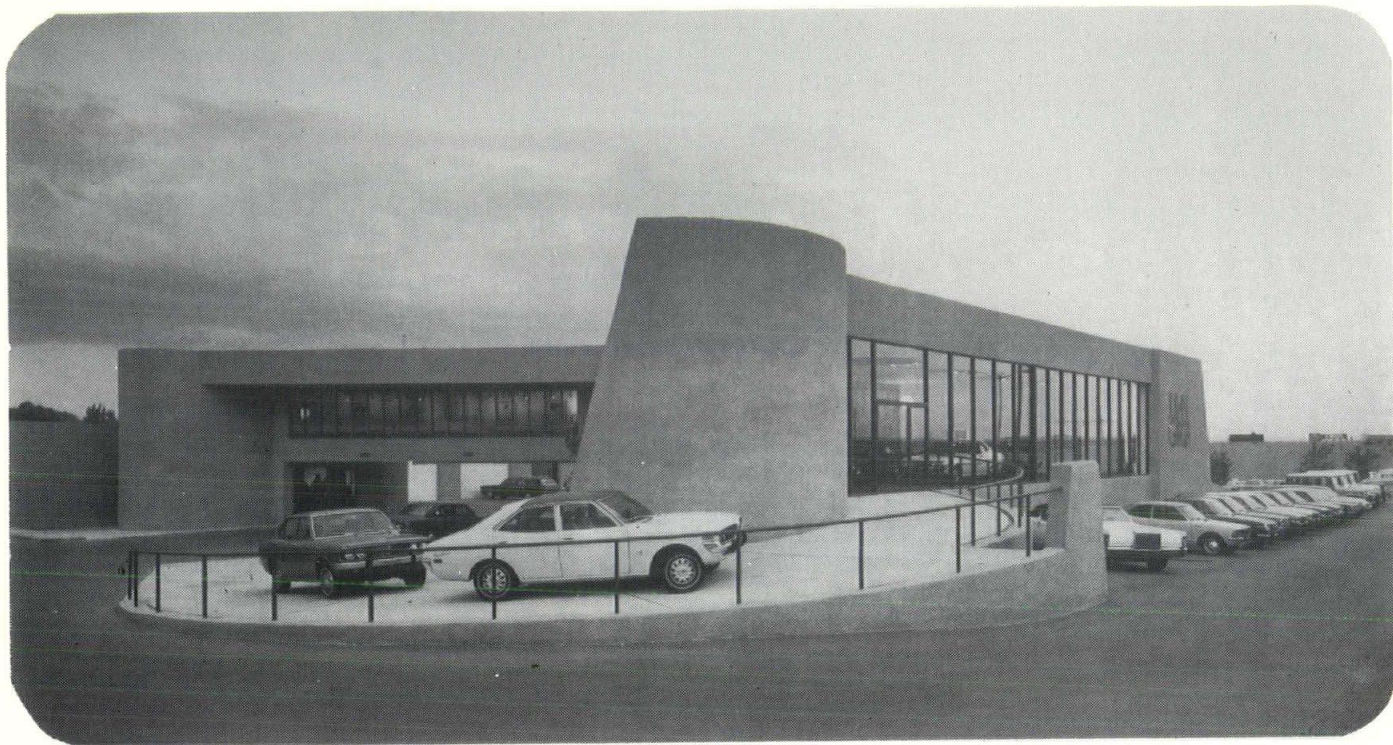
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this condition seems appalling. But then architecture is the most social of all art forms and the most utile.

The role of the client is crucial in the look of any building and in the appearance of any town, for the town itself (and all the clients that compose it) commissions architects to be, in effect, the creators of its own image and likeness. As Louis Sullivan has said, "As you are, so are your buildings; and, as are your buildings, so are you. You and your Architecture are the same. Each is a faithful portrait of the other."

That Albuquerque's city-scape is analogous to some Dantean mirage signifies not only the existence of a considerable rank of architectural hacks, but more importantly an officer corps of client drones.

The majority of Albuquerque's architectural clients can be characterized as exhibiting something closely resembling creative and spiritual parsimony — if one can judge from the buildings they have commissioned. Their criteria for success is apparently nothing other than the achievement of superlative expedience—spend as little as possible to get as much of nothing as you can.

Because, by and large, the cumulative will of the client determines the physical quality of a city, Albuquerque can be said to have been conceived in miserly feasibility that has resulted for the most part in stolid mediocrity at its numbing worst.

However, thank God, there are exceptions. In praising the buildings commissioned by the First National Bank and the University of New Mexico, the Society's jurors not only honored gifted architects, but also paid tribute to their gifted clients as well.

For as long as I've lived here, the University of New Mexico has been Albuquerque's one consistent claim to modern Southwestern civilization. Under the inspiration of such men as Sherman

Smith, UNM's vice president for Administration and Development, the University—like it or not—has aspired to architectural integrity and excellence befitting its character and function. As a client, the University has had a profound influence, I should think, on the lives and work of those architects fortunate enough to receive its commissions.

In any case, its effect on the appearance and spirit of this city can be described as nothing short of redeeming. Architecturally, the campus is an example of what comes from diligently pursuing the realization of an institutional "self-image" at once dedicated to the betterment of its surroundings and the enrichment of its self-respect.

The same holds true for the recent history of the First National Bank and is mirrored in the jury's selection of its West Central Branch—the first structure in the First's current program of the architectural amelioration of Albuquerque. I find it hard to believe at times myself—so steeped am I in the banker's traditionally negative stereotype, but First National, in partnership with its talented architects, is the first sizable institution to my knowledge, other than UNM, to seriously expend its dollars and foresight in the direction of bettering Albuquerque's man-made environment. In doing so, the First is providing a civic service vastly more important than the accumulation of spiraling assets—which, oddly enough, should come to them in the ever greater quantity as a happy by-product of their apparent ideals.

The University and First National support my contention that there is latent in Albuquerque a considerable supply of potentially talented clients who, if catalyzed by evidence that excellence does indeed pay off in service as well as profit, could do much to further catalyze the talent latent and waiting in the community of architects here.

V. B. P.

AIA ASKS SENATE TO RESTORE, NOT EXTEND CAPITOL WEST FRONT

The President of The American Institute of Architects has again asked the Senate to refuse to bury the original West Front of the Capitol Building by extending the wall.

S. Scott Ferebee Jr., FAIA, speaking for the Institute which represents 24,000 licensed architects, told the Senate Appropriations Committee that the important work of early American architects and landscape architects — Thornton, Latrobe, Bulfinch and Olmstead — will be lost if the proposed extension project is approved.

Ferebee pointed out that no master planning has been done for Capitol Hill, that is, no one has projected into the future what will be the needs of Congress and planned how to best meet those needs.

Washington architect George Hartman, who appeared at the hearing with Ferebee, said the "most immediately apparent alternative to meeting the current space requirement is the development of an underground complex underneath Capitol Hill."

Ferebee reminded the Committee that Congress "has insisted that comprehensive master planning be accomplished before federal funds are granted for interstate highways, model cities and other development programs."

The Institute expects that comprehensive planning could reveal alternatives to the proposed extension which would supply needed office and meeting space in proximity to the chambers without burying the West Front.

Hartman said an underground complex would allow "a symmetrical building to respond to an unsymmetrical need for space . . . will provide enough additional space for the foreseeable future . . . and would be unquestionably less expensive to build and operate than similar facilities above ground."



**THE VIETNAM PEACE AND BROTHERHOOD CHAPEL FOR
DR. AND MRS. VICTOR WESTPHALL**

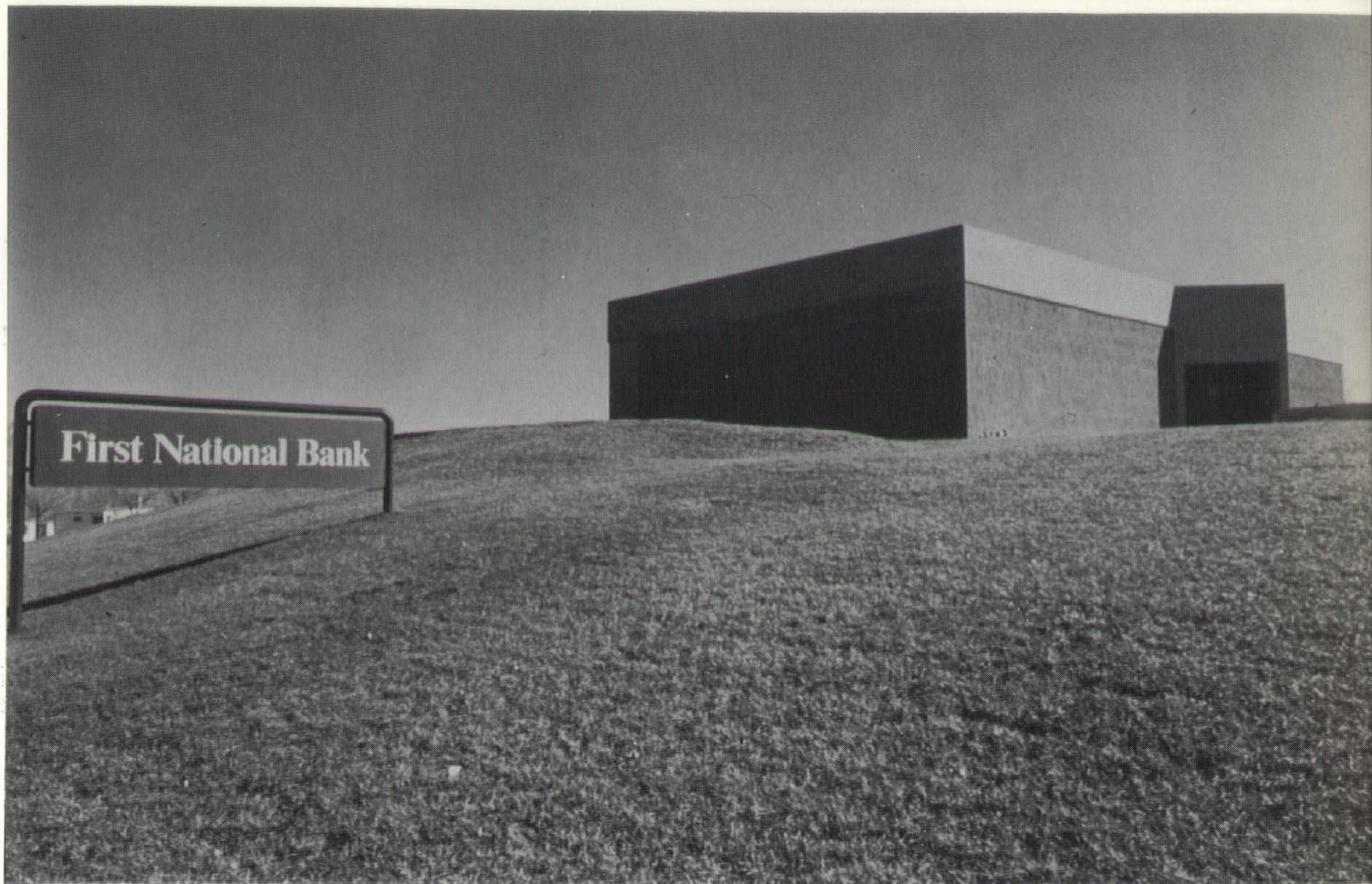
Resembling a great white bird in flight, reaching to about 45 feet at its highest peak, the memorial was built by Georg Vedeler of Santa Fe and by Dr. Westphall, a historian and retired private builder, and his family.

Aided by donations, the \$38,000 structure of cement, masonry units and gleaming white stucco was completed in late 1972 and was featured in LIFE Magazine that year. Rising on a lonely hill overlooking the lush Morena Valley, the chapel is a memorial to the courage, bravery and youth of the men who have lost their lives in all wars. To those who view it, it is a dramatic statement that peace with all men must be our ultimate goal.

Located on U.S. 64, 25 miles east of Taos and 10 miles south of Eagle Nest, the chapel is open to visitors from 10 a.m. to 4 p.m. daily except Tuesdays and Thursdays.

T. L.

**Luna-Ross & Associates, Architects
Ted "C" Luna, Partner-In-Charge**



WEST CENTRAL BRANCH — FIRST NATIONAL BANK OF ALBUQUERQUE

Although placed in a visually cluttered urban area, the design solution of this 3,000 square foot branch bank creates for itself a quiet and detached environment. The bank is located high on the site with a raised entry terrace reinforcing the separation. The west wall is blank in defense against impacts of low sun and wind. Customers enter this west side through a vestibule then view a glazed mountain panorama behind the tellers line. A berm to the east screens foreground poles and trailers, and acts as a visual base for the mountain view.

In the future, the angled entry will serve an "L" shaped expanded building—knockout wall panels on the west will permit the expansion to spatially connect.

Materials are split-face block and bush hammered concrete with solar-bronze glass to reduce glare.

Antoine Predock, Architect
Stanley G. Moore, Associate

Robert Krause, Structural Engineer
Allison Engineering, Mechanical Engineers
Don Fowler, Electrical Engineer
C. H. Taylor, General Contractor



PHYSICAL LABORATORIES AND LECTURE HALL FOR THE UNIVERSITY OF NEW MEXICO

Pacheco & Graham, Architects

Allison Engineering, Mechanical Engineers

Donald S. Fowler, Electrical Engineer

Bradbury & Stamm, General Contractor

The new Physics Laboratories and Lecture Hall building located between Farris Engineering and the new Psychology building was planned to provide a visually open pavilion-like space to complement its much larger neighbors.

The teaching labs and storage, faculty offices, shop and mechanical areas are located underground beneath the high and low pedestrian decks. The Lecture Hall, preparation room, demonstration space and lobby areas make a transition between the lower lab area and the surface grade, providing a low profile structure. Two stairhalls and a large mechanical intake provide

vertical elements on the otherwise broad expanse of deck. The Lecture Hall has the capacity for a variety of instructional aids and seats 300 students. Located on the roof of the preparation area is a heliostat which tracks and projects the sun's rays by means of a mirror through openings in the roof and walls into the Lecture Hall area for use in demonstrations. The facility also includes two elevators with the one located in the north stairhall primarily for the use of handicapped persons. The two building elements are closely related both structurally and operationally to provide an integrated working complex.

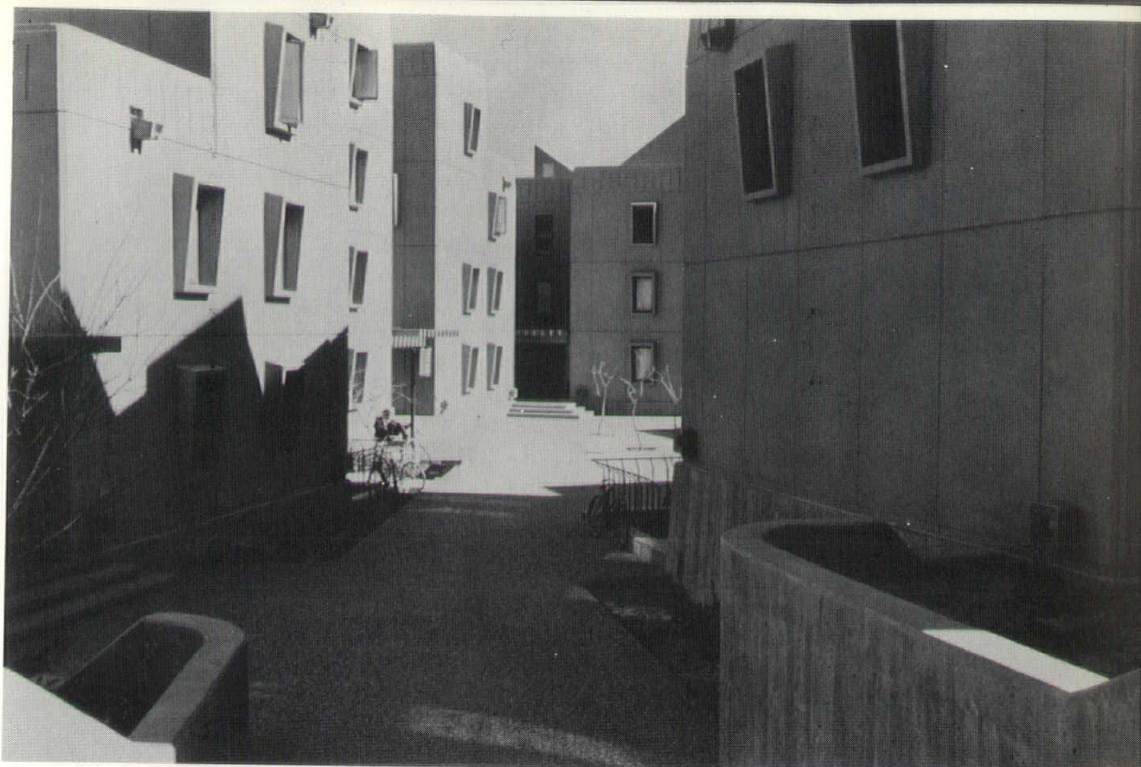
For Excellence in New Construction

The DeVargas-Laguna Dormitory Complex is two different structures with three and four story massing enclosing a common court. Each dormitory is then divided into three houses with approximately 50 students in each house. The typical rooms are clustered into units of four which have their own study and bathroom facilities and occupy a corner of their floor. The clustering of rooms allows shorter corridors to connect the living units and establish an identity for a relatively small number of people. The stairs are collectors and establish the main entry for each of the houses. The basement links the houses together internally and the court is shared by all.

The dining hall, La Posada, is a "commons" building and is shared by the residents of DeVargas-Laguna and the other dormitories. La Posada has three dining rooms and is centered around a three-story, glass-enclosed dining room/patio.

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DORMITORY COMPLEX UNIVERSITY OF NEW MEXICO

William Ellison, Project Architect

Ernest J. Kunp, Design Consultant

Eckbo, Dean, Austin & Williams, Landscape Architects



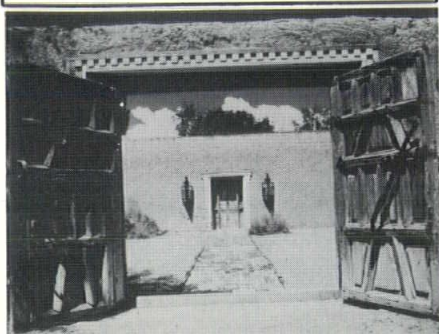
THE SPACES IN BETWEEN, AN ARCHITECT'S JOURNEY

By Nathaniel Alexander Owings
Houghton Mifflin Company, Boston 1973. 303 pp. \$8.95.

"... the essential quality of good architecture: Humility informed by grace and imbued with respect for neighbors."

Reviewed by John P. Conron

Reviewed for the June, 1973 issue of the AIA Journal and reprinted here by permission.



The New Mexico hideaway: "Festina Lenta"

Nathaniel Owings, FAIA, has written a book about Nathaniel Owings, but it is more. It is not a documented autobiography; rather, it is a series of lifetime memoirs and achievements, chapters of success for Skidmore, Owings, and Merrill, Architects, and for Nat Owings. He describes with wit and candor, and a bit of ego, SOM's clients and commissions, the firm's growth, partners and associates. Owings recalls with fond memory his early childhood in Indianapolis with "tree-lined vistas, broad boulevards and solid buildings..." surrounded by "...those endless oceans of windswept grain..., marked only by dark patches of farm buildings nestled in clusters of hardwood, hickory, and maple." His home, typical of that day, was equipped with now almost forgotten amenities: a front porch, a basement to hide in and an attic for rummaging in. "My outrage persists over the senseless destruction of the attic brought on by so-called contemporary arch-

itecture. The reasons, whether economic or aesthetic, do not justify the loss. It is too late to question whether this cultural genocide should be laid at the door of the architect or contractor, or fashion or mobility. With the house pared down to bare bones, we have discarded the storeroom of sentiment and lost a good many potentially valuable antiques in the process."

In 1920, when a youth of 17, Owings attended the first world Boy Scout Jamboree in London, which included a side trip to France. Here he discovered the grandeur of Medieval cathedral architecture in Notre Dame de Paris and Mont-Saint-Michel. He appreciated them "because they were there." Years later he "understood the technical aspects of the miracles of Chartres." It "lay in grasping the truth that a structure, or a group of structures, is an orchestration controlled by one great idea amplified in a thousand ways, but always one great idea which must spring from the basic needs and usages of the people at a given time. These miracles occur from instinctive drives which originate in emotional rather than intellectual impulses—never the reverse."

After a disenchanted year at the University of Illinois, and a lengthy fight for life against Bright's Disease, Owings entered Cornell University where he received his architectural education. As a young architectural graduate in the large and fashionable firm of York and Sawyer he did the "in" thing of the 1920's: he laboriously copied the details of classic cornices and capitols which adorned government and private buildings alike. Some of these face Pennsylvania Avenue in Washington, where in 1970, some 40 years later, plans prepared by an Owings chaired Presidential Committee will hopefully give that avenue a new prominence as the nation's grand axis.

It was while Nat was still with York and Sawyer that Louis Skidmore, future partner, entered his

life. His sister Eloise was in Paris, and so was Skidmore. The two were "frequently observed together," a report which was most uncomfortable to Nat. "Skidmore's reputation as a gay blade, if not an outright rake, was well known; and my dear sister was, to my mind, not fitted to cope with such a past master in the art of seduction." It was not an auspicious beginning to a future close friendship and successful partnership.

Eloise and Skidmore were married in New York at the beginning of the depression with Owings and Skidmore out of work. But the resourceful Skidmore built a job for them both. Relying on a chance meeting in Paris with two key members of the Architectural Commission appointed to design the proposed Chicago World's Fair, Skidmore secured the appointment of Chief of Design and Owings joined him as Development Supervisor. The two architectural novices had landed one of the major jobs of the decade. It was during the hectic days of designing, drawing, squeezing corporations for money and participation in the Fair that Nat met and married Emily Huntington Otis.

When the Fair opened Owings became Director of Special Events. In this office he arranged fireworks, actors, events and spectacles. Occasionally, his task included helping Fair officials to escort national and world dignitaries. Nat's usual efficiency suffered somewhat on one occasion "... when, all the official cars and limousines being busy, there was still the Crown Prince of Siam in top hat and tailcoat to be transported from the Administration Building to the state luncheon at the United States Pavilion. My green Dodge convertible with the rumble seat open seemed perfect for the occasion, so I helped him in and, as he sat behind me in stately grandeur, arms crossed over his small medal-covered chest, I, acting as chauffeur, threw in the clutch and lurched into action

—concentrating, as any good driver should, on the road. I was interested to find upon arrival that the rumble seat was closed (probably jolted shut en route). Inside was our Crown Prince who, after the silk hat had been removed, made his way to his luncheon, his impassivity equaled only by my own savoir faire."

The Fair opened for a second year, and had been a financial and architectural success. It helped to open American's eyes to other than reproductions of Roman and Greek grandeur. "We covered the raw wallboard surfaces with the cold water paint of penurious necessity and produced a masterpiece of contemporary art, topped off by millions of yards of blood red bunting . . ."

When the Fair closed, Skid and Nat were again jobless. So what to do? Travel. Nat and Emily went to the Orient. From Japan to China to Saigon, where not even the transplanted wide boulevards of Paris "... lined with lush, tropical foliage could hide the sloth and corruption which the French permitted to flourish here." (Sounds familiar to reports of 1973!) They passed through Angkor Wat on to India and New Delhi, "... the British capitol, with the red-turbaned, spit and polish magnificence of the horsemen in the guards, so unreal as to be incredible, a stage-set capital designed and built between 1912 and 1929 and existing rather as a matter of fantasy than fact; a stage set for great theater but terribly empty when the British left and the performance ended."

They met the Skidmores in London, where, sitting on their accumulated luggage in Paddington Station, the firm of Skidmore and Owings was born. The incubation period had been those five years of preparing, executing and maintaining the Chicago World's Fair. "Witnessed by Emily and Eloise," Nat writes, "Skid and I pledged our lives to share and share alike—to try to offer a multidisciplinary service competent to design and build in part or in whole the multiplicity of shelters needed for

man's habitat, patterned after the ancient Gothic Cathedral Builders Guild. But we would build only in the vernacular of our own age, extending and expanding as men and opportunity offered, certain that the greater the base, the greater the return. The stones of our cathedral would be men, and their reason for joining us would be the opportunities we could give their talents. Our partnership would be glued together by the excitement and the opportunity to be realized by each individual. That we have succeeded is largely due to faith—and perhaps some luck."

On January 1, 1936 Skidmore and Owings Architects opened their office with no capital and one client. The owner of the building on Michigan Avenue in Chicago, in whose attic was their office, accepted their services as architects for the remodeling of tenant spaces in lieu of rent.

Their friend and drinking companion at the Tavern Club, architect-engineer John Ogden Merrill was asked to join the firm "... in the only role we could afford: partner." Thus the now almost legendary initials, SOM, became a reality.

With faith, luck, perseverance, Nat's experience as a World's Fair showman, and considerable design ability the firm grew. Within seven months there was a New York office of SOM. As Owings explains, it was because a new client, the American Radiator and Standard Sanitary Supply Co., had assumed that they had one!

The war brought them some defense work, as it did for many firms. "It isn't every day that someone drops into the office and orders a town." But with a staff topping 650 technical persons and three years labor SOM built Oak Ridge. Shrouded in the tightest of security, an entire town was carved out of—or better, into—the hills of Tennessee. How valuable was that early experience in planning and organization gained at the Chicago's World Fair.

Through Owings' description of the Oak Ridge project you witness

the often unreal quality of tight government security, of the efforts to confuse our enemies by staggering and funneling to five surrounding towns the huge quantities of materials with which to build a town: "... even the Tennessee mountaineers could see that Elsa, Tennessee, with a population hovering at the top figure of 151, couldn't use fifteen thousand toilet fixtures."

Owings book flows on and so does SOM. He explains how the experiences gained from Oak Ridge and the Chicago's World Fair form the basis for an expanded office format with full in-house architectural research, engineering, planning, interior design services, etc. New commissions follow one on top of the other; often exciting, often resulting in inventive solutions: a veteran's hospital in New York which gave as much attention to the patient as to the staff; the Istanbul Hilton—"... a solubrious blend of strong Turkish architectural motifs and American plumbing . . ."; the squat all glass Manufacturers Trust on Fifth Avenue in New York City. All of these led to the design and completion in April 1952 of Lever House on Park Avenue in New York. This twenty-one story glass tower broke all the rules of high-rise office buildings. Of it Owings says: "... our best building, even now judged so over thirty years of practice." Now in 1973 Lever House, at age 21, is threatened; the rush to build higher and higher, to get more rent from each lot in Manhattan jeopardizes this almost low-rise, humanly scaled building. Historic preservationists rally round!!

In describing their work as architects for the Air Force Academy, Owings explains the problem of having democracy for a client. The multiheaded client made up of heads of bureaucratic departments, the military establishment, members of Congress, et al., all wanted their own ideas, limitations and architectural incompetency worked into the final designs. Around, through, over and about all these obstacles worked SOM. The re-

BOOK REVIEWS

sults: "... a success story. We had by-passed mediocrity, I am proud of the Air Force Academy design." And it only cost SOM one million dollars to do.

Owings describes his own life, which, through most of these years, was devoted almost exclusively to SOM; too little time was left for Emily and their four children. Divorce came in 1953. Just prior to the divorce, Owings met Margaret Wentworth Millard at a party in Santa Fe.

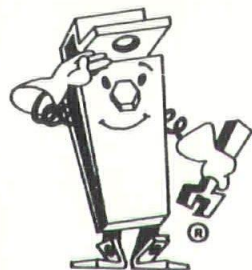
He writes, "... this extraordinary apparition startled me so that the glass I was offering her missed her proffered hand. Shattered between us, the glass lay in its own pool of ice, glinting a little on the red brick floor in the evening candlelight." They were married on December 31, 1953, and Margaret forced changes in Nat's life: moving to the West Coast, building a new home at Big Sur, and using the New Mexico home as an

occasional stopping place.

Life at Wild Bird, the home overlooking the sea at Big Sur, brought Nat into the world of the conservationist. Margaret fought the California legislature and won for us all continued life for the mountain lion and the sea lion. But not yet content to slow down, Nat collapsed under alcoholism. He recovered with renewed vitality and a new dedication to life.

Although, now, the only senior partner in SOM (Louis Skidmore and John O. Merrill, Sr., had both retired) Owings begins to devote only a part of his life to SOM. Much of his time is now spent in discovering the vastness of existing life. He views Hopi Indian dances and learns about their Kachina dolls and the gods which these dolls represent. Together with Margaret he fights to conserve vital pieces of our fragile world: the coast road through the Big Sur country and a small val-

ley in New Mexico. With their aid and leadership, and by the establishment of the Las Trampas Foundation, the road through this New Mexico valley was kept at a scale and design which enhances, rather than shatters, the scale of the village of Las Trampas. The Foundation protected, for a time at least, a national treasure, the Church of San Jose de Gracia, which faces Las Trampas Plaza. Owings is a bit early on his dating for the village and its church, which he says is 1704. Although one of the oldest of the northern mountain villages, Las Trampas was settled in 1751 by twelve families from Santa Fe when a grant from the governor conveyed to them some 46,000 acres of land. Because a cutting date of one piece of wood used in the church is 1735, it is possible that a settlement existed before the grant became official. Actual license to build the church was not granted



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till 1760 by the Bishop of Durango, Mexico under whose jurisdiction New Mexico was.

Through the pages of the book we meet those all too often, anonymous partners which have been the source of SOM's continuing vitality. Such men as Walter Natsch, Ambrose Richardson, Gordon Bunschaft, Walter Severinghaus, Charles Bassett, David Hughes, Bruce Graham, Myron Goldsmith, David Pugh, Louis Skidmore, Jr., John O. Merrill, Jr., and more. Anonymity for themselves has meant fame and fortune for SOM, and to the profession of architecture some of its finest products.

If Owings waxes somewhat boastfully, even wordy, about the work of SOM and his personal force in that firm—well why not? It is his firm and it is his book.

The title seems to have little

to do with the body of the book. But to Owings "The Spaces In Between," appear as essential criteria for future planning, better architecture, and more human environments. To him the town plaza was and is vital. First with Lever House in New York City, later with the Chase Manhattan Bank Building in lower Manhattan, and many other projects SOM has been a leader in re-introducing the plaza into the tightly walled canyons that characterize our city streets.

Occasionally, in reading the book, I became lost in the chronology of happenings, but that is minor criticism in a book of memories. To read this book is to meet Nathaniel A. Owings, his family, his partners, his clients, his ego, and his ideals. To read this book is to relax and enjoy.

—John P. Conron, FAID/AIA

to 1940, the date of the first printing. As far as I know, the only cut-off date which he observed was that of the printer's deadline.

The new outside format, a slightly increased thickness, and a new preface listing the most conspicuous contributions to the study of New Mexico churches since 1940 all suggest that the text has been revised to include the new date. Even the phrase "corrected edition" appears in the new preface. I am disappointed to find, however, that this is not the case. Text, photographs, drawings, and even bibliography remain the same as those of the original edition. In 1940 Adams and Chavez had not published the Dominguez Report, the monumental Coronado Quintero-Centennial publications had not been done, and many other milestones in Southwestern history had not been reached. So we have here a reprint, only, but I am very grateful for it. I hope that my friends will all buy copies immediately so that my own will be more often home than borrowed.

One should recognize that in a work of so broad a scope pedantic inaccuracies and omissions are unavoidable. Los Lentos and Contreras, two of the most interesting churches of my area, both entirely in the New Mexican tradition, are not mentioned. The first major repairs to my own parish church of Tomé are dated at 1875, when the parish records, if one digs deeply enough, show them to have been made between 1861 and 1865. Kubler credits the rare three choir lofts in the Tomé Church to the need for greater seating capacity, and such may be true. The tradition persists among the older people of Tomé, however, that Fr. Ralliere's preoccupation with music led to the three choir lofts. The remarkable effects of voices coming from both transepts as well as the "coro" over the main door is still vivid in their memory.

Enough nit-picking. This is an enormously valuable work, and its republication fills an important need.

George Clayton Pearl, AIA

THE RELIGIOUS ARCHITECTURE OF NEW MEXICO IN THE COLONIAL PERIOD AND SINCE THE AMERICAN REVOLUTION

By GEORGE KUBLER

Published for the School of American Research by the University of New Mexico Press, Albuquerque, New Mexico, 232 pages, 1973, \$15.00.

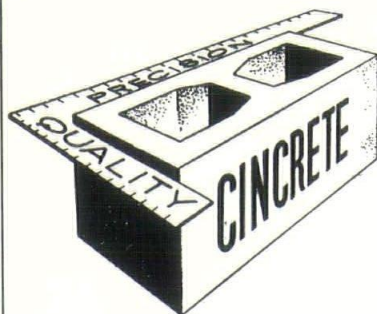
Reviewed by George Clayton Pearl.

Dr. George Kubler's book is the only single volume which treats New Mexico churches from the time of the Spanish colonization until 1940, the date of its original publication. Even if Dr. Kubler's scholarship and great understanding of the subject matter were much less, the work would be indispensable to any student of New Mexico culture and architecture. Every aspect of the subject matter is treated with sensitivity and depth. The discussion of optical effects and the treatment of light in chapter six is unique, as far as I know, in the study of Southwestern architecture. One hundred and fifty pages of text and more than two hundred photographs and

drawings are conspicuously the best existing survey of New Mexico churches.

Although the work was originally published by the Taylor Museum in 1940, I did not become aware of it until it was long out of print, and even difficult to find in major libraries. The only time I have stumped my book searcher was when she was unable to find a copy of this first edition for sale at any price. In 1962 the Rio Grande Press republished the work, without revisions. This edition has been out of print for several years, and it has been difficult to keep track of who is using my only copy when I happen to need it most.

In the Colonial Period and Since the American Occupation has been a part of the title of each edition, yet the idea persists that the work deals primarily with the Spanish Colonial Period. Actually, Dr. Kubler devotes about one-fourth of both text, photographs, and drawings to churches built since the Mexican Period and even up



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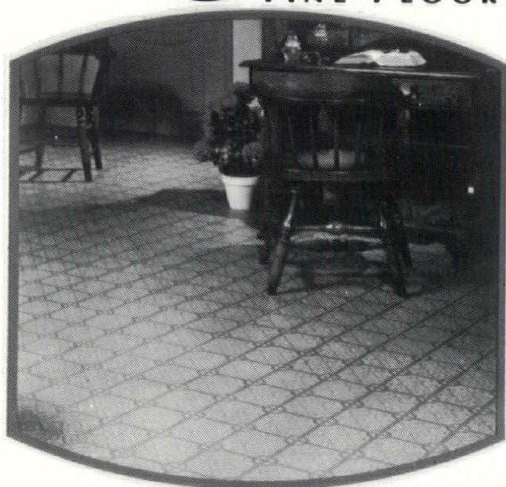
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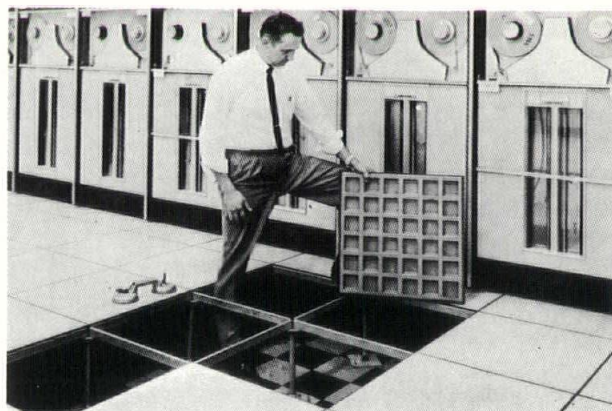
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Published bi-monthly by New Mexico Society of Architects,
American Institute of Architects, a non-profit organization.

Editorial Correspondence should be addressed to John P.
Conron, Box 935, Santa Fe, N. M. 87501. 505 983-6948.

Editorial Policy: Opinions expressed in all signed articles
are those of the author and do not necessarily represent
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No responsibility will be assumed by the editor or pub-
lishing organization for unsolicited contributions. Return
postage should accompany all unsolicited manuscripts.

Subscriptions: Write Circulation, New Mexico Architec-
ture, Box 7415, Albuquerque, N. M. 87104. Single copy
50c. Yearly subscription \$2.50.

Change of address: Notifications should be sent to New
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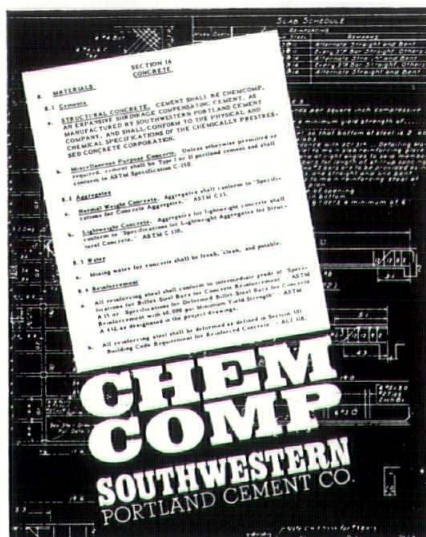
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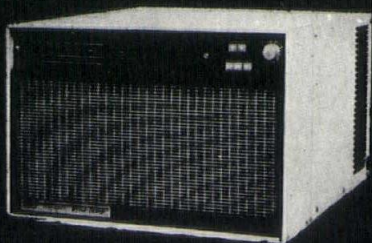
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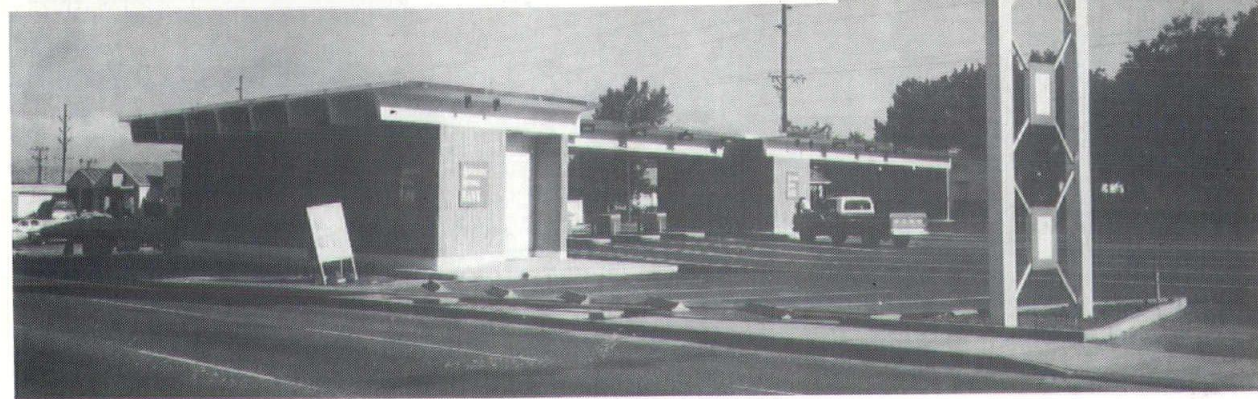
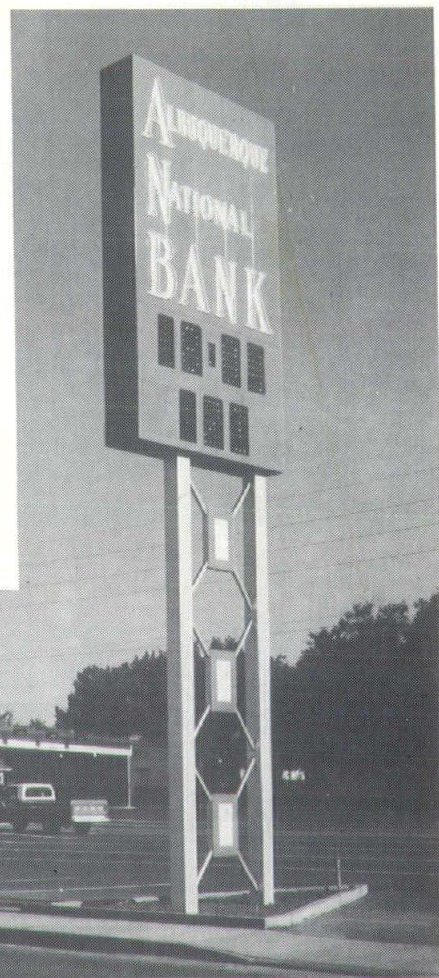
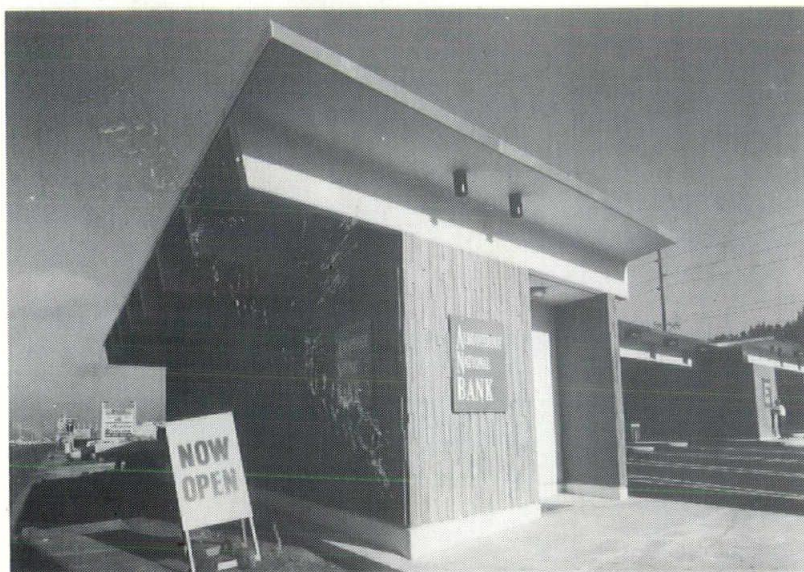
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